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*"I will chant sweet Hymns  
and compose Songs, for  
my soul panteth after Thee"*

אנעים זמירות  
ושירים אחרים  
כי אליך נפשי תערוג:

# SEFER ANIM ZEMIROTH

סֵפֶר  
אֲנָעִים זְמִירוֹת

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MUSICAL SERVICE

FOR THE

## SABBATH EVENING

ACCORDING TO THE UNION PRAYER BOOK FOR JEWISH WORSHIP

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BY

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NEW YORK

BLOCH PUBLISHING COMPANY

"THE JEWISH BOOK CONCERN"

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# SERVICE FOR SABBATH EVENING

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# Evening Service for the Sabbath.

1

## Nº1. Tov L'hodos. (Psalm XCII.)

*Moderato e maestoso.*CORO.  
Tov le-ho-*Moderato e maestoso.*

dos — la - do - noy, u - le-sam-mer le-shi - me-cho el - yon l'hag-

Tov l'ho - dos la - do-noy, u - le-sam - mer le-shim' - cho el - yon

Tov l'ho - dos la - do-noy, u - le-sam - mer le-shim' - cho el - yon

Tov l'ho - dos la - do-noy, u - le-sam - mer le-shim' - cho el - yon

gid bab - bok-ker chas - de - cho ve-e - mu-no-se-cho bal - le - los.

l'hag-gid bab-bok-ker chas - de - cho ve-e - mu-no-se-cho bal - le - los. a

l'hag-gid bab-bok-ker chas - de - cho ve-e - mu-no-se-cho bal - le - los.

l'hag-gid bab-bok-ker chas - de - cho ve-e - mu-no-se-cho bal - le - los.



le o - sor, va - a - le no - vel, a - le o - sor, va - a -  
 a - le o - sor, va - a - le no - vel, a - le o - sor va - a -  
 a - le o - sor, a - le o - sor va - a -

le no - vel a - le hig - go - jon a le hig - go - jon be - chin -  
 le no - vel a - le hig - go - jon a le hig - go - jon be - chin -  
 le no - vel a - le hig - go - jon be -

nor be - chin - nor.  
 nor be - chin - nor.  
 chin - nor, be - chin - nor.

*mf un poco piu lento.*



Andante moderato.

*Soli.**mf*

Ki sim-mach-ta - ni a - do - noy be -

*Soli.**mf*

Ki sim-mach-ta - ni a - do - noy be -

*Soli.**mf*

Ki sim-mach-ta - ni a - do - noy be - fo - o - le -

Andante moderato.

fo - o - le - cho be - ma - a - se yo - de - cho

fo - o - le - cho be - ma - a - se yo - de - cho

cho be - ma - a - se yo - de - cho be - ma - a - se yo - de - cho

*f* a - ran - nen*ff* a - ran - nen*f* a - ran - nen*ff* a - ran - nen*f* a - ran - nen*f* a - ran - nen*f**ff**ff*



Moderato.

*mf*

*cresc.*

[illegible]

A musical score for a piano piece, likely a short study or exercise. The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a simple harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a final chord in the treble staff.



*Piu lento.*

5

dik kat - to - mor jif - roch \_\_\_\_\_ ke - e - res bal - le-vo-non jis -

*mf*  
Zad - dik kat - to \_\_\_\_\_ mor jif - roch \_\_\_\_\_ ke -

dik kat - to - mor jif - roch \_\_\_\_\_ ke - e - res bal - le-vo-non jis -

*Piu lento.*

geh \_\_\_\_\_ ke - e - res bal - le-vo - non jis - geh She-su -

e - res bal - le-vo-non jis - geh \_\_\_\_\_ bal - le-vo - non jis - geh

non jis geh ke - e - res bal - le-vo - non jis - geh ,

*a tempo*

lim \_\_\_\_\_ be-ves a-do - noy \_\_\_\_\_ be-chaz-ros e-lo-he - nu jaf ri - chu. *f*

she-su - lim be-ves a - do-noy be-chaz-ros e-lo-he - nu jaf ri - chu. Od ye -

she-su - lim be-ves a - do-noy be-chaz-ros e-lo-he - nu jaf ri - chu.



Od ye-nu - vun b'se - voh de-she nim ve-ra - a-nan-nim ji - he - ju.

nu - vun b'se - voh de-she nim ve-ra - a-nan-nim ji - he - ju.

Od ye-nu - vun b'se - voh de-she nim ve-ra - a-nan-nim ji - he - ju.

*Andante.*

*mf Soli.*

Od je-nu-vun be - se - voh de-she -

*mf Soli.*

Od je-nu-vun be - se - voh de-she -

*mf Soli.*

Od je-nu-vun be-se - voh de-she - nim ve-ra - a-nan - nim

*Andante.*

*mf*

nim ve-ra - a-nan-nim ji - he-ju. L'hag - gid ki jo-shor a - do -

nim ve-ra - a-nan-nim ji - he-ju. L'hag - gid ki jo-shor a - do -

ji - he-ju. L'hag - gid ki jo-shor a - do - noy zu -



**Largo.**  
**CORO.**

noy zu - ri ve - lo av - lo - soh bo. L'hag - gid ki jo -  
 noy zu - ri ve - lo av - lo - soh bo. L'hag - gid ki jo -  
 ri, zu - ri ve - lo av - lo - soh bo. L'hag - gid ki jo -

**Largo.**

*ff a tempo* shor a - do - noy zu - ri, ve - lo av - lo - so bo.  
*ff a tempo* shor a - do - noy zu - ri, ve - lo av - lo - so bo.  
*ff a tempo* shor a - do - noy zu - ri, ve - lo av - lo - so bo.

*rall.* *ff a tempo* *rall.* *ff a tempo* *rall.* *ff a tempo* *rall.* *Fine.*

## Nº 2. Bor'chu.

**Lento, religioso.**

**CORO.**  
**Bo -**  
**CORO.**  
**Bo -**  
**CORO.**  
**Bo -**

**CANTOR.**

**Lento, religioso.** Bo - r' - chu es a - do - noy ham - me - vo - roch. **CORO.**



ruch a-do-noy ham-me-vo - roch ló - lom vo - ed.

ruch a-do-noy ham-me-vo - roch ló - lom vo - ed.

ruch a-do-noy ham-me-vo - roch ló - lom vo - ed.

*rall.* *Fine.*

### Nº3. Sh'ma Yisroel.

Andante maestoso. *a tempo*

CANTOR

Sh'ma yis-ro-el a-do-noy e - lo - he-nu a-do - noy e -

*f* *a tempo* *marcato*

CORO.

Sh'ma yis - ro - el a-do-noy e - lo - he - nu a-do-noy e -

Sh'ma yis - ro - el a-do-noy e - lo - he - nu a-do-noy e -

Sh'ma yis - ro - el a-do-noy e - lo - he - nu a-do - noy e -

*ff* *a tempo* *marcato*

chod.

chod.

*ff* *a tempo* *marcato*



chod.

chod.

chod.

*f* *a tempo*

Bo-ruch shem ke - vod mal chu so lo -

*f* *a tempo*

CORO.

Bo - ruch shem ke - vod mal chu -

CORO.

Bo - ruch shem ke - vod mal chu -

CORO.

Bo - ruch shem ke - vod mal chu -

lom vo - ed.

*f* *marcato*

*a tempo* *ff*

so lo lom vo - ed.

*a tempo* *ff*

so lo lom vo - ed.

*a tempo* *ff*

so lo lom vo - ed.

*a tempo* *ff* Fine.



## No 4. Bor'chu.

W. A. SABIN.\*

Andante assai sostenuto.

*mp* CANTOR.

Bo-re -

The first system of the musical score features a piano accompaniment in the lower staves and vocal parts in the upper staves. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand, marked *mp*. The vocal parts, including a Cantor and a Coro, enter with the lyrics "Bo-re -". The tempo is marked "Andante assai sostenuto".

chu

es a - do - noy

ham - me - vo - roch.

The second system continues the musical score. The piano accompaniment features a more active melody, marked *p* and *f*. The vocal parts continue with the lyrics "ruch a - do - noy ham me vo roch l'ò - lom vo - ed." The tempo remains "Andante assai sostenuto".

Piu mosso.

ruch a - do - noy ham me vo roch

l'ò - lom vo - ed.

ruch a - do - noy ham me vo roch

l'ò - lom vo - ed.

ruch a - do - noy ham me vo roch

l'ò - lom vo - ed.

Piu mosso.

The third system concludes the piece. The piano accompaniment features a final melodic flourish. The vocal parts end with the lyrics "ruch a - do - noy ham me vo roch l'ò - lom vo - ed." The tempo is marked "Piu mosso". The piece ends with a "Fine." marking.

\* Mr. W. A. Sabin, one of San Francisco's foremost musician, is the organist of The Congregation Emanu-El in S.F.



# No 5. Sh'ma Yisroel.

Lento ma non troppo.

W.A. SABIN.

*ff* 2.

Sh'ma yis-ro-el a-do-noy e-lo he-nu a-do-noy e chod.

CORO.

Sh'ma yis-ro-el a-do-noy e-lo he-nu a-do-noy e chod.

CORO.

Sh'ma yis-ro-el a-do-noy e-lo he-nu a-do-noy e chod.

Bo-ruchshem ke-vod mal-chu

Bo-ruchshem ke-vod mal-chu-so lo-lom vo-ed.

so, lo-lom vo-ed

lo-lom vo-ed.

Bo-ruchshem ke-vod mal-chu-so lo-lom vo-ed.

*Fine.*



# Nº 6. Eternal Truth. (Chant.)

Quasi recit.

paraphrased  
(upon the traditional Sabbath tune.)

CANTOR.

E - ter - nal truth it is that Thou a - lone - art God and

CORO.

And through Thy pow'r a - lone, has Is - ra -

CORO.

And through Thy pow'r a - lone, has Is - ra -

CORO.

And through Thy pow'r a - lone, has Is - ra -

there is none be - sides;

el - been re - deem - ed from the hands of op - pres - sors.

el - been re - deem - ed from the hands of op - pres - sors.

el - been re - deem - ed from the hands of op - pres - sors.

CANTOR.

Wonders with-out



num-ber hast Thou wrought for us, and hast pro- tect-ed us to this

CORO.

Thou hast pre - serv - ed our soul for \_ life, and

CORO.

Thou hast pre - serv - ed our soul for \_ life, and

CORO.

Thou hast pre - serv - ed our soul for \_ life, and

day. \_\_\_\_\_

CORO.

hast \_ not suf - fer - ed our feet \_ to stumble.

hast not suf - fer - ed our feet \_ to stumble.

hast \_ not suf - fer - ed our feet to stumble.

CANTOR.

Thy love has



watched o - ver ' us in the night of op - pres - sion; and Thy mer - cy has sus -

*f* CORO.  
And now that we live in the land of

*f* CORO.  
And now that we live in the land of

*f* CORO.  
And now that we live in the land of

tain - ed us in the hour of trial.

*f* CORO.

free-dom, may we con - tin - ue to be faith ful to Thee and Thy word.

free-dom, may we con - tin - ue to be faith ful to Thee and Thy word.

free-dom, may we con - tin - ue to be faith ful to Thee and Thy word.

CANTOR.  
May Thy



CORO.

Let the

CORO.

Let the

CORO.

Let the

law rule in the hearts of all Thy child-ren and Thy truth u - nite them in the bonds of fel-lowship.

in Thy jus-tice.

righteous of all nations re-joice in Thy grace, and ex-ult in Thy jus-tice.

righteous of all nations re-joice in Thy grace, and ex-ult in Thy jus-tice.

righteous of all nations re-joice in Thy grace, and ex-ult in Thy jus-tice.

CANTOR.

O

God, Thou art our ref-uge and our hope; we glo-ri-fy Thy name now as did our fa-thers in an-cient days.

attacca.



# Nº 7. Who is like unto Thee. (Mi chomochoh.)

Moderato maestoso.

*f* CORO.

Who is like un - to Thee, O God, O God, — a-mong the

Who is like un - to Thee, O God, O God, — a-mong the

Who is like un - to Thee, O God, O God, — a-mong the

Moderato maestoso.

*f*

might - y? Who is like un - to Thee, —

might - y? Who is like un - to Thee, —

might - y? Who is like un - to Thee, who is like un - to Thee, —

*f* *p* *rall.* *a tempo* *3*

glo - rious, in ho - li-ness ex - tol - led in

*f* *p* *rall.* *a tempo*

glo - rious, in ho - li-ness ex - tol - led in

*f* *p* *rall.* *a tempo*

glo - rious, in ho - li-ness ex - tol - led in

*f* *p* *rall.* *a tempo* *3*



prais - es, work - ing, work - ing won - ders?

prais es, work - ing won - ders?

prais - es, work - ing won - ders, work - ing won - ders?

*Largamente.*

God reign-eth for ev - er, for ev - er and ev - er. *rall. -*

God reign-eth for ev - er, for ev - er and ev - er. *rall. -*

God reign-eth for ev - er, for ev - er and ev - er. *rall. -*

*Largamente.*

*Fine*

## No 8. Mi chomochoh.

*Con moto.*

*mf* CORO. Mi cho - mo - choh bo - e - lim a - do - noy

*mf* CORO. Mi cho - mo - choh bo - e - lim a - do - noy

*mf* CORO. Mi cho - mo - choh bo - e - lim a - do - noy

*Con moto.*

*mf*



ne - dor bak - ko-desh.

mi ko - mo-choh ne - dor bak - ko-desh. No-ro shil - los

mi ko - mo-choh ne - dor bak - ko-desh. No - ro shil - los

mi ko - mo-choh ne - dor bak - ko-desh. No-ro shil - los o

no - ro shil - los *a tempo*

o - seh fe - le no-ro shil - los o - seh fe - le.

o-seh fe - le no-ro shil - los o - seh fe - le. *a tempo*

seh fe - le no-ro shil - los o - seh fe - le. *a tempo*

Traditional CANTOR.

Mal-

chu - se-cho, ro - u vo - ne - cho

*mp*



seh e - li o nu vcm' -

A - do - noy  
CORO. A - do - noy yim loch lo - lom vo - ed.

A - do - noy yim loch lo - lom vo - ed.

A - do - noy yim loch lo - lom vo - ed.

ru. Vne - e -

*quasi recit. CANTOR.*

mar ki fo-doh a - do - noy es ya - a kov, u - ge - o - lo mi - yad cho - sok mi -

*mf*

me - nu. Bo - ruch at - toh a - do - noy go - al jis - ro - el.

*attacca.*



## Nº 9. Veshom'ru.

paraphrased  
(upon the traditional Sabbath tune.)

Moderato.

*mf*

Maestoso.  
CORO.

V'sho - me - ru ve - ne yis - ro - el es ha-shab-bos la - a -

V'sho - me - ru ve - ne yis ro - el es ha-shab-bos la - a - sos la - a -

V'sho - me - ru ve - ne yis ro - el es ha-shab-bos la - a - sos la - a -

Maestoso.

Piu mosso.  
ALTO SOLO.

sos es ha-shab - bos le-do-ro - som be-ris o - lom. Be -

sos es ha-shab - bos le-do-ro - som be-ris o - lom.

sos es ha-shab - bos le-do-ro - som be-ris o - lom.

Piu mosso.

*mf*



ni u - ven be - ne yis - ro - el,

*cresc.* os hi ló - lom *f* os hi ló - *ten.*

*cresc.* *f* *ten.*

*atempo* CORO. lom. Be - ni u - ven be - ne jis - ro - el

CORO. Be - ni u - ven be - ne jis - ro - el

CORO. Be - ni u - ven be - ne jis - ro - el

*atempo* *f*

*f ben marcato* os hi ló - lom. *Largamente. ff.* *lunga*

*f ben marcato* os hi ló - lom os hi ló - lom. *ff.* *lunga*

*f ben marcato* os hi ló - lom os hi ló - lom. *ff.* *lunga*

*f ben marcato* os hi ló - lom os hi ló - lom. *Largamente. ff.* *lunga*

*f ben marcato* *ff.* *lunga*

*Fine.*



# No. 10. The Children of Israel. (Veshom'ru.)

Andante moderato.

*mf* CORO.

The chil - - - dren of Is - ra - el shall

The chil - - - dren of Is - ra - el shall

The chil - - - dren of Is - ra - el shall

Andante moderato.

*mf*

keep the Sab - bath and ob - serve it through -

keep, shall keep the Sab - bath and ob - serve it through -

keep, shall keep the Sab - bath and ob - serve it through -

keep, shall keep the Sab - bath and ob - serve it through -

out all gen - er a - tions. It

out all gen - er a - tions.

out all gen - er a - tions.

out all gen - er a - tions.



is a sign of an ev - er - last - ing

*mp* It is a sign of an ev - er - last - ing

*mp* It is a sign of an ev - er - last - ing

*f meno mosso* cov - e - nant be - tween me and the chil - dren of

*f meno mosso* cov - e - nant be - tween me and the chil - dren of

*f meno mosso* cov - e - nant be - tween me and the chil - dren of

*ff* Is - ra - el for ev - er, saith the Lord.

*ff* Is - ra - el for ev - er, saith the Lord.

*ff* Is - ra - el for ev - er, saith the Lord.

*ff* Fine.



Nº 11. May the Words.  
(Silent Devotion.)

Andante religioso.

*p legato*

*dolce*

*melodia.*

*cresc.*

*p CORO.*

*p CORO.*

*p CORO.*

*p senza organo.*

May the words, the words of my mouth

May the words, the words of my mouth

May the words, the words of my mouth

CORO.

and the me - di - ta - tions of my heart be ac -

and the me - di - ta - tions of my heart be ac

and the me - di - ta - tions of my heart be ac -

*p*

*p*

*mf*

*p* Organo

cept - a - ble in Thy sight, O Lord, my

cept - a - ble in Thy sight, O Lord, my

cept - a - ble in Thy sight, in Thy sight, O Lord, my

*cresc.* *f* ^

*cresc.* *f* ^

*cresc.* *f* ^

*cresc.* *f* ^

Strength and my Re - deem - er.

Strength and my Re - deem - er.

Strength and my Re - deem - er.

*p*

*dim.*

*dim.*

*dim.*

*dim. - e - morendo*

*pp*

*pp*

*Fine.*



# No 12. May the Words. (Silent Devotion.)

W. A. SABIN.

Andante.

*p*  
*legato*

*mp* ALTO SOLO.

May the words of my mouth and the me-di-tations of my heart be ac-

cept-a-ble in Thy sight, O Lord, my Strength and my Re-deem-er.

*p* CORO.

May the words of my mouth and the me - di - ta - tions of my

*p* CORO.

May the words of my mouth and the me - di - ta - tions of my

*p* CORO.

May the words of my mouth and the me - di - ta - tions of my

*p* heart be ac - cept - a - ble in Thy sight, *f* O Lord, my

*p* heart be ac - cept - a - ble in Thy sight, *f* O Lord, my

*p* heart be ac - cept - a - ble in Thy sight, *f* O Lord, my

*ff* Strength and my Re - deem - er. *p dim.* *rall.*

*ff* Strength and my Re - deem - er. *p dim.* *rall.*

*ff* Strength and my Re - deem - er. *p dim.* *rall.*

*ff* Strength and my Re - deem - er. *p dim.* *rall.* *pp* Fine.



# No. 13. Kindle the Taper:

(Hannukkah Song.)

(with Cornet obligato.)

**Marcato.**

Cornet in Bb

**CORO.**  
Kin-dle the ta - per, like the

**CORO.**  
Kin-dle the ta - per, like the

**CORO.**  
Kin-dle the ta - per, like the

**Marcato.**

stead - fast star a - blaze on eve-ning's fore-head

stead - fast star a - blaze on eve-ning's fore-head

stead - fast star a - blaze on eve-ning's fore-head

the  
o'er the earth, send through the night its lus - tre till a - far an

o'er the earth, send through the night its lus - tre till a - far an

o'er the earth, send through the night its lus - tre till a - far an

**ff**

fold

eight - fold splen - dor shine a - bove thy hearth.

eight - fold splen - dor shine a - bove thy hearth.

eight - fold splen - dor shine a - bove thy hearth.

Clash,

Is - ra - el,

the cym - bals, touch the

Clash.

Is - ra - el,

the cym - bals, touch the

Clash,

Is - ra - el,

the cym - bals, touch the

(Traditional)  
*quasi alla marcia.*

*quasi alla marcia.*

lyre.

*quasi alla marcia.*

lyre.

*quasi alla marcia.*

lyre.

*quasi alla marcia.**mf*



Blow the loud trump - et and the clear-tongued horn!—

Blow the loud trump - et and the clear-tongued horn!—

The first system of the musical score. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature has two flats (B-flat major). The lyrics are "Blow the loud trump - et and the clear-tongued horn!—". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some chords and eighth notes.

Chant psalms of vic - to - ry till the heart takes fire;— the

Chant psalms of vic - to - ry till the heart takes fire;— the

Chant psalms of vic - to - ry till the heart takes fire;— the

The second system of the musical score. It continues the vocal and piano parts. The lyrics are "Chant psalms of vic - to - ry till the heart takes fire;— the". The piano accompaniment includes chords and moving lines in both hands, with some accents and slurs.

Mac - ca-bae - an spir - it leaps new born, leaps new born.

Mac - ca-bae - an spir - it leaps new born, leaps new born.

Mac - ca-bae - an spir - it leaps new born, leaps new born.

The third system of the musical score. It continues the vocal and piano parts. The lyrics are "Mac - ca-bae - an spir - it leaps new born, leaps new born.". The piano accompaniment features chords and moving lines, with some accents and slurs.

*ff* Chant psalms of vic - to - ry till the heart takes

*ff* Chant psalms of vic - to - ry till the heart takes

*ff* Chant psalms of vic - to - ry till the heart takes

fire; the Mac - ca-bae - an spir - it

fire; the Mac - ca-bae - an spir - it

fire; the Mac - ca-bae - an spir - it

*a tempo* *Maestoso.* leaps new born, leaps new born. A - men, A - men.

*a tempo* leaps new born, leaps new born. A - men, A - men.

*a tempo* leaps new born, leaps new born. A - men, A - men.

*a tempo* leaps new born, leaps new born. A - men, A - men.

*Maestoso.* leaps new born, leaps new born. A - men, A - men. *Fine.*



Nº14. The People.  
(For Hannukkah.)

Adagio.

BASS SOLO.  
*mp*

The

Adagio. *a tempo*

*mp* *p*

CORO.

The

CORO.

The

*f* *p* *f* *p*

peo-ple that walk-ed in dark - ness saw a great light; The

CORO.

peo-ple that walk - ed in dark - ness saw a great light. —

peo-ple that walk - ed in dark - ness saw a great light; —

peo-ple that walk - ed in dark - ness saw a great light; —

*p tranquillo*

They that dwelt in the shadow of death, they that dwelt in the

They that dwelt in the shadow of death, they that dwelt in the

They that dwelt in the shadow of death, they that dwelt in the

*p tranquillo*

Andante.

shad - ow of death, up - on them Thy light shone, up - on them

shad - ow of death, up - on them Thy light shone, up - on them

shad - ow of death, up - on them Thy light shone, up - on them

Andante.

Thy light shone. Thy light shone. Thy light shone. The peo-ple that walk-ed in dark - ness saw a great light.

Tempo I.

*a tempo* CORO. *ff* *lunga*

*ff* CORO. *lunga*

*ff* CORO. *lunga*

*SOLO.*

*mf*

*a tempo* *ff* *lunga*

*ff*

*Fine.*

*Fine.*



## No. 15. Adoration.

a piacere.  
CANTOR.

paraphrased  
(upon the traditional Sabbath tune)

Let us a - dore the ev - er - liv - ing God, and ren - der

praise un - to Him who spread out the heav - ens and es - tab - lish - ed the

earth, whose glo - ry is re - veal - ed in the heav'ns a - bove and whose

great - ness is man - i - fest through - out the world:

Maestoso.

He is our God, and there is none else. We

*CORO.*  
*p CORO.* We bow our head and bend our knee and  
*p CORO.* We bow our head and bend our knee and  
*p CORO.* We bow our head and bend our knee and  
*Adagio religioso.*  
 bow our head and bend our knee and mag - ni - fy the

mag - ni - fy the King, the King of Kings, the  
 mag - ni - fy the King, the King of Kings, the  
 mag - ni - fy the King, the King of Kings, the  
 King, and mag - ni - fy the King of Kings,  
 King, and mag - ni - fy the King of Kings,

*Maestoso.* Ho - ly One, the Ev - er blest.  
*Andante.* Ho - ly One, the Ev - er blest.  
*Maestoso.* Ho - ly One, the Ev - er blest.  
*Andante.* Ho - ly One, the Ev - er blest.  
*Fine.*



No 16. On that Day.

Maestoso.  
CORO.

On that day the E-ter-nal shall be One, and His name shall be One.

CORO.

On that day the E-ter-nal shall be One, and His name shall be One.

CORO.

On that day the E-ter-nal shall be One, and His name shall be One.

Maestoso.

On that day the E-ter-nal shall be One, and His name shall be One.

*f* *a tempo* *ff* *Fine.*

No 17. Adoration.  
(Va-a-nach-nu.)

Quasi Parlando.  
CANTOR.

Let us a - dore the ev-er-liv-ing God, and ren-der praise un - to

Him who spread out the heav-ens and es-tab-lish-ed the earth, whose

glo-ry is re-veal-ed in the heav'ns a - bove and whose great-ness is ma-ni-fest throughout the

world: He is our God, and there is none else: Va - a -

*Maestoso.* *dim.* *Lento.*

*Maestoso.* *dim.* *p Segue*



Musical score for the song "Va-a-nach-nu ko-re-im u-mish-ta-cha-vim u-mo-dim". The score is written for four parts: Soprano (CORO.), Alto (CORO.), Tenor (CORO.), and Bass (CORO.). The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: "Va-a-nach-nu ko-re-im u-mish-ta-cha-vim u-mo-dim". The score includes dynamic markings such as *p* (piano), *dim.* (diminuendo), *mf* (mezzo-forte), and *tr* (trill). The piece concludes with a double bar line and a repeat sign.

Maestoso.


lif-ne me - lech mal - chehammelo - chim hak - ko - dosh bo - ruch hu.

lif-ne me - lech mal - chehammelo - chim hak - ko - dosh bo - ruch hu.

lif-ne me - lech mal - chehammelo - chim hak - ko - dosh bo - ruch hu.

me - lech mal - chehammelo - chim hak - ka - dosh bo - ruch hu.

Maestoso.



me - ren - na - chenammie - ein - na - ka - do - shi - so - tu - en - na.

*Fine.*

## No 18. On that Day.

Con moto.  
CORO.

On that day the E-ter - nal shall be one, and His name shall be One.

f CORO.

On that day the E-ter - nal shall be one, and His name, His name shall be One.

f CORO.

On that day the E-ter - nal shall be one, and His name, His name shall be One.

Con moto.

f

Fine



# No. 19. The Lord of All. (Adon Olom.)

W. A. SABIN.

Moderato e con moto.

*mf* CORO.

The Lord of All did

The Lord of All did

The Lord of All did

Moderato e con moto.

ere yet this world, this world was made and

reign su - preme

ere yet this world, this world was made and

reign su - preme

ere yet this world, this world was made and

reign su - preme

ere yet this world, this world was made and

formed. When all was fin-ished by His will, then was His name as King pro-

*mf* formed.*mf* When all was fin-ished by His

formed.

*mf* When all was fin-ished by His will, then

formed.

*mf* When all was

claimed,— then was His name,

*a tempo.*

will then was His name, His name as King pro-claimed.

was His name,— then was His name as King pro-claimed.

fin - ished by His will then was His name as King pro-claimed.

*a tempo.*

CANTOR: *mf*

And

should these forms no more ex-ist, He still will rule in ma-jes-ty. He

*piu mosso.*

was,— He is, He shall re - main; His

*piu mosso.*

glo - ry nev-er shall de-crease, And one is He, and none there is to



be com-pared or joined to Him, He ne'er be - gan — and ne'er will end, to

Him be-long do - min - ion's pow'r.

*col canto.* *cresc.*

**Cantabile.**  
**SOPRANO SOLO.**

*mf* He is my God, — my liv - ing God, to Him — I

*mp* flee — when tried — in grief; my ban - ner high, —

*mp* *colla voce.* *f* *risoluto.*

*f* my re - fuge strong, — who hears and an - swers when — I — call.

*ten.* *Segue* *ten.*

*CORO. un poco più mosso.* *f* God, my liv-ing God, to Him— I flee,— when

*CORO. un poco più mosso.* He is my God, my liv - ing God, to Him— I flee,— when

*CORO. un poco più mosso.* He is my God, — my liv - ing God, to Him— I flee,— when

*f un poco più mosso.* He is my God, my liv - ing God, — to Him— I flee,— when

*p rall. - -* my ban - ner high, — my re - fuge strong,

*a tempo.* tried in grief;

*p rall. - -* *a tempo.* *f* tried in grief; my ban - ner high, my re - fuge

*p rall.* tried in grief;

*a tempo.* *p rall.* *f*

who hears, who hears and an - swers when — I — call.

strong, who hears, who hears and an - swers when — I — call. —

who hears, who hears and an - swers when I call.



## Adagio.

my spir - it  
 CORO. My spir - it, my spir - it I commit to  
 CORO. My spir - it I commit to  
 My spir - it I com - mit to

## CANTOR.

My spir - it I com - mit to Him.

## Adagio.

## CORO.

*p legato.*

*p*

Him,

My bo - dy too

and all I prize.

Him,

My bo - dy too

and all I prize.

Him,

My bo - dy too

and all, and all I prize.

My bo - dy too,

and all I prize.

*tranquillo.*

*pp*

*tranquillo.*

*Both pp*

when I sleep,

and when I wake,

*tranquillo.*

*Both pp*

when I sleep,

and when I wake,

*tranquillo.*

*Both*

when I sleep,

and when I wake,

Both when I sleep,

and when I wake

He is with

*pp tranquillo.*

He is with me, — I shall not, shall not fear. I shall not  
 He is with me, — I shall not fear. I shall not fear.  
 He is with me, I shall not, shall not fear. I shall not fear.  
 He is with me, I shall not, shall not fear. I shall not fear.  
 me I shall not fear. I shall not fear.  
 Fine.

*Largo.* *ff* *V* *^*

## No 20. Adon Olom.

Con moto.

*f* *p* *poco rall.* *f* *atempo*  
 Ped. Man. Ped. Man. Ped.  
 CORO.  
 A -  
 CORO.  
 A -  
 CORO.  
 A -  
*mp* *poco rall.* *f*  
 Ped. Man. Ped.



*ben marcato.*

be - te -

*mp*

don o lom a - sher mo - lach, be - te - rem kol

don o lom a - sher mo - lach, be - te - rem kol

don o lom a - sher mo - lach, be - te - rem kol

*Tempo I.*

rem kol je-zir niv - ro,

*ff*

— je-zir niv - ro, Le - es na-a - soh be - chef - zo

— je-zir niv - ro, Le - es na-a - soh be - chef - zo

— je-zir niv - ro, Le - es na-a - soh be - chef - zo

*poco rall.*

kol a - sai me - lech she - mo nik - ro.

kol a - sai me - lech she - mo nik - ro.

kol a - sai me - lech she - mo nik - ro.

*poco rall.**mp*

Andante moderato.  
SOPRANO SOLO.

senza Ped.

*mf espressivo.*  
Va - cha - re kich' - los hak-kol, kich' - los hak-

Ped. *p ad lib.*

kol l'va - do jim - loch, jim - loch no -

*colla voce.*

*cresc. e un poco animato.*  
ro, ve hu ho - joh, ve - hu ho -

veh, ve - hu jih' - jeh be sif - o -

Man.



## Allegro maestoso.

CORO.

roh. Vá-cha-re kich - los hak - kol, kich' - los hak-

Vá-cha-re kich - los hak - kol, kich' - los hak-

Vá-cha-re kich - los hak - kol, kich' - los hak-

Allegro maestoso.

*f*

kol, l'va - do jim - loch, jim - loch no - ro.

kol, l'va - do jim - loch, jim - loch no - ro.

kol, l'va - do jim - loch, jim - loch no - ro.

*rall.*

*rall.*

*rall.*

CANTOR.

Ve-

*rall.*

## Moderato.

hu ho - joh, ve - hu ho - veh, ve -

*mf*

CORO. *f* Ve -

CORO. *f* Ve -

CORO. *f* Ve -

hu ji - he - jeh be - sif - o - roh.

*cresc.*

*Piu mosso e risoluto* *meno mosso* *rall.* *Soli.*

hu ho - joh, ve - hu ho - veh, ve - hu jih' - jeh be sif - e - ro. Ve -

hu ho - joh, ve - hu ho - veh, ve - hu jih' - jeh be sif - e - ro. Cantor.

hu ho - joh, ve - hu ho - veh, ve - hu jih' - jeh be sif - e - ro. Ve -

*f Piu mosso e risoluto.* *ff meno mosso* *rall.*

**Moderato.**  
**SOPRANO.**

hu e - chod, vèn she - ni, le hamshil lo, le-ham-shil lo le-hach - bi - roh.

**CANTOR.**

hu e - chod, vèn she - ni, le hamshil lo, le-ham-shil lo le-hach - bi - roh. Be -

**CORO.** *f* vhu e-chod, vèn she-ni, lhamshil lo le-hach-bi-roh.

**CORO.** *f* vhu e-chod, vèn she-ni, lhamshil lo le-hach-bi-roh.

**CORO.** *f* vhu e-chod, vèn she-ni, lhamshil lo le-hach-bi-roh.

**Moderato.** *mf*

Man. Ped. Man. Ped. Man. Ped. Ped.



*Un poco piu mosso.*  
CANTOR.

Un poco piu mosso.  
CANTOR.

li re - shis, be - li sach - lis, ve -

bli re-shis, bli sach-lis

bli re-shis, bli sach-lis

bli re-shis, bli sach-lis

Un poco piu mosso.

Man. Ped. Man. Ped.

*cresc. e accel.*  
 lo ho os, vham-mis - roh vlo ho -  
*cresc. e accel.*  
 vlo ho - os, vham - mis - roh  
*cresc. e accel.*  
 vlo ho - os, vham - mis - roh  
*cresc. e accel.*  
 vlo ho - os, vham - mis - roh  
*mf cresc. e f accel*  
 8va ad lib.

*Gloria* ad lib.

os — v'ham-mis — roh — ve — ham — mis — roh.

v'lo — ho — os — ve — ham — mis — roh. Ve —

v'lo — ho — os — ve — ham — mis — roh. Ve —

v'lo — ho — os — ve — ham — mis — roh. Ve —

*rall.*

*ff*

*Ped.*

## Tempo I.

hu e - li, — ve - chai go-a - li, — ve - zur chev - li

hu e - li, — ve - chai go-a - li, — ve - zur chev - li

hu — e - li, — ve - chai go-a - li, — ve - zur chev - li

## Tempo I.

li — be-es zo-roh,

b'es zo - roh, ve-hu-nis - si, — u-mo-nos li — me-nos ko-

b'es — zo - roh, — ve-hu-nis-si, — u-mo-nos li

b'es zo - roh, — ve-hu-nis-si, — u-mo-nos li

si — be-jom ek - ro, — ve-hu nis - si — u - mo-nos

me-nos ko-si, be-jom ek-ro, ve-hu nis-si, —

me-nos ko-si, be-jom ek-ro, ve-hu nis si,

si — be-jom ek - ro, — ve-hu nis - si — u - mo-nos

me-nos ko-si, be-jom ek-ro, ve-hu nis-si, —

me-nos ko-si, be-jom ek-ro, ve-hu nis si,



li, me-nos ko - si, be-jom ek - ro, be-jom ek-ro. *rall.*

u - mo-nos li, me-nos ko - si, be-jom ek - ro, be-jom ek-ro. *rall.*

u - mo-nos li, me-nos ko - si, be-jom ek-ro. *rall.*

CANTOR.

Bjo -

*rall.*

Con anima.

do af - kid, af - kid ru - chi, be-

*mp*

CORO. Bjo -

CORO. Bjo -

CORO. Bjo -

*ad lib.* Bjo -

es i - shan ve o - i - roh.

*col canto*

*rall.*

## Grandioso.

do af - kid, af -  
 do af - kid, af -  
 do af - kid, af -

## Grandioso.

*ff*

Ped.

kid ru - chi, be - es i -  
 kid ru - chi, be - es i -  
 kid ru - chi, be - es i -

*p un poco più lento.*

shan ve - o i - roh. Ve -  
 shan ve - o i - roh. Ve -  
 shan ve - o i - roh. Ve -

*pp un poco più lento:*

senza Ped.



Tempo I.

The image shows a page from a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for four parts: two vocal staves (Soprano and Tenor) and two piano staves. The tempo is marked 'Tempo I.' at the beginning of the first system. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in Italian. The first system of lyrics is 'im ru - chi, g'vi jo - si, a -'. The second system of lyrics is 'do - noi li, ve - lo i - ro, ve -'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'rall.' (rallentando). The page is numbered '1' in the bottom right corner.

Tempo I.

im ru - chi, g'vi jo - si, a -

im ru - chi, g'vi jo - si, a -

im ru - chi, g'vi jo - si, a -

Tempo I.

do - noi li, ve - lo i - ro, ve -

do - noi li, ve - lo i - ro, ve -

do - noi li, ve - lo i - ro, ve -

do - noi li, ve - lo i - ro, ve -

1

Andante maestoso.

*rall. molto lunga.*

Musical score for the piece "Ve lo i-ro." The score is written for voice and piano. It consists of four staves. The first three staves are vocal lines (Soprano, Alto, and Bass) and the fourth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is marked "rall. molto lunga." (rallentando, very long). The lyrics are "Ve - lo i - ro." and "lo i - ro. lunga." The piano part includes a forte (ff) marking and a 2-measure rest.

Andante maestoso.

rall. molto lunga.

*Fine.*

**Nº 21. Amen.**

(after the Benediction.)

Moderato.

Moderato.

*f* A - men, A - men.

*f* Fine

*Fine*





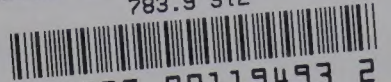






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